

MASON'S FIRST BOOK

FOR THE

MELODEON.

New-York:

Published by J. L. PETERS, 599 Broadway.

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A DICTIONARY OF MUSICAL TERMS.

Ad; an Italian preposition, meaning to, in, by, at, &c.

Accelerando; accelerating the time, gradually faster and faster.

Adagio, or **Adasio**; slow.

Adagio Assai, or **Molto**; very slow.

Ad Libitum; at pleasure.

Affettuoso; tender and affecting.

Agitato; with agitation.

Alla Cupella; in church style.

Allegretto; less quick than Allegro.

Allegro; quick.

Allegro Assai; very quick.

Allegro ma non troppo; quick, but not too quick.

Amabile; in a gentle and tender style.

Amateur; a lover but not a professor of music.

Amen; so be it; pronounced, in singing, *Ah-men*.

Amoroso, or **Con Amore**; affectionately, tenderly.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat quicker than Andante.

Anima, or **Con Anima**; with spirit, courage, and boldness.

Antiphone; music sung in alternate parts.

Ardito; with ardor and spirit.

Arioso; in a light, airy, singing manner.

A tempo; in time.

A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.

Bi's; twice.

Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.

Cadenza; same as the second use of Cadence. See Cadence.

Culando; softer and slower.

Cantabile; graceful singing style; a pleasing, flowing melody.

Canto; the treble part in a chorus.

Choir; a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or **Chorister**; a member of a choir of singers.

Cl., or **Cl.**; with.

Cl. Arco; with the bow.

Comodo, or **Commodo**; in an easy and unrestrained manner.

Con Affetto; with expression.

Con Dolcetta; with delicacy.

Con Doloro, or **Con Duolo**; with mournful expression.

Conductor; one who superintends a musical performance; same as Music Director.

Con Energico; with energy.

Con Espressione; with expression.

Con Fuoco; with ardor, fire.

Con Grazia; with grace and elegance.

Con Impeto; with force, energy.

Con Justo; with chaste exactness.

Con Moto; with emotion.

Con Spirito; with spirit, animation.

Oro; chorus.

Da; for, from, of.

Da; for two voices or instruments.

Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.

Decani; the priests, in contradistinction to the lay or ordinary choristers.

Declamando; in the style of declamation.

Decrescendo; diminishing, decreasing.

Devozione; devotional.

Dilettante; a lover of the arts in general or a lover of music.

Di Molto; much or very.

Divoto; devoutly, devoutly.

Dolce; soft, sweet, tender, delicate.

Dolcemente, **Dolcetta**, or **Dolcissimo**. See Dolce.

Dolente, or **Doloroso**; mournful.

Doloroso; in a plaintive, mournful style.

E; and.

Elegante; elegance.

Energico, or **Con Energia**; with energy.

Espressivo; expressive.

Fine, **Fin**, or **Finale**; the end.

Forzando, **forz**, or **fz**; sudden increase of power.

Fugue, or **Fuga**; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato; in the fugue style.

Fughetto; a short fugue.

Giusto; in just and steady time.

Grazioso; smoothly, gracefully.

Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or **Lacrimoso**; mournful, pathetic.

Lamentevole, **Lamentondo**, **Lamentabile**; mournfully.

Larghissimo; extremely slow.

Larghetto; slow, but not so slow as Largo.

Largo; slow.

Legato; close, gliding, connected style.

Lento; gradually slower and softer.

Lento, or **Lentamente**; slow.

Ma; but.

Maeztoso; majestic, majestically.

Maeztro di Cupella; chapel-master, or conductor of church music.

Marcato; strong and marked style.

Messa di Voce; moderate swell.

Moderato, or **Moderatamente**; moderately, in moderate time.

Molto; much or very.

Molto Voce; with a full voice.

Morendo; gradually dying away.

Mordente; a beat, or transient shake.

Mosso; emotion.

Moto; motion. **Andante con Moto**; quicker than Andante.

Non; not. **Non troppo**; not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers, that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.

Perdendo, or **Perdendosi**; same as Lentando.

Piu; more. **Piu Mosso**; with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco; a little. **Poco Adagio**; a little slow.

Poco a Poco; by degrees, gradually.

Fortamento; the manner of sustaining and conducting the voice from one sound to another.

Precentor; conductor, leader of a choir.

Presto; quick.

Prestissimo; very quick.

Rallentando, **Allentando** or **Slentando**; slower and softer by degrees.

Recitando; a speaking manner of performance.

Recitante; in the style of recitative.

Recitativo; musical declamation.

Rinforzando, **Rinf**, or **Rinforzo**; suddenly increasing in power.

Ritenuto; retained.

Ritardando; slackening the time.

Semplice; chaste, simple.

Sempre; throughout, always, as **Sempre Forte**, loud throughout.

Senza; without; as, **Senza Organo**, without the organ.

Sforzando, or **Sforzato**; with strong force or emphasis, rapidly diminishing.

Siciliana; a movement of light, graceful character.

Smorendo, **Smorzando**; dying away.

Soave, **Soavement**; sweet, sweetly.

Solfeggio; a vocal exercise.

Solo; for a single voice or instrument.

Sostenuto; sustained.

Sotto; under, below. **Sotto Voce**; with subdued voice.

Spiritoso, **Con Spirito**; with spirit and animation.

Staccato; short, detached, distinct.

Subito; quick.

Tace, or **Tacet**; silent, or be silent.

Tardo; slow.

Tasto Solo; without chords.

Tempo; time. **Tempo a piacere**, time at pleasure.

Tempo di Marcia; time of a march.

Tempo Giusto; in exact time.

Ten Tenuto; hold on. See **Sostenuto**.

Tutti; the whole, full chorus.

Un; a; as, **Un Poco**, a little.

Va; go on; as **Va Crescendo**, continue to increase.

Verse; same as Solo.

Vigoroso; bold, energetic.

Vivace; quick and cheerful.

Virtuoso; a proficient in art.

Voce di Pello; the chest voice.

Voce di Testa; the head voice.

Voce Solo; voice alone.

Volti Subito; turn over quickly.

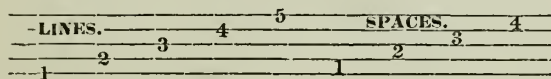
THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si*; or by the letters C, D, E, F, G, A, B.

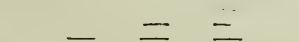
Each of these different sounds, as well as the character which represents it, bears the generic term of NOTE.

The notes are written on or between five right parallel *Lines*, which form a STAVE. The intervals between the lines are called *Spaces*. The lines and spaces are counted from the lowest upwards.

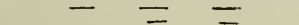


LEGER LINES are written above or below the stave, when those of the stave are insufficient.

LEGER LINES ABOVE.

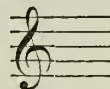


LEGER LINES BELOW.

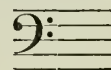


The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a CLEF, should be placed at the beginning of each stave.

CLEF OF SOL, or G,
or TREBLE CLEF.



CLEF OF FA, or F.
or BASE CLEF.



Examples of the Clefs of SOL, or G, and FA, or F, which are the ones generally used in modern Music.

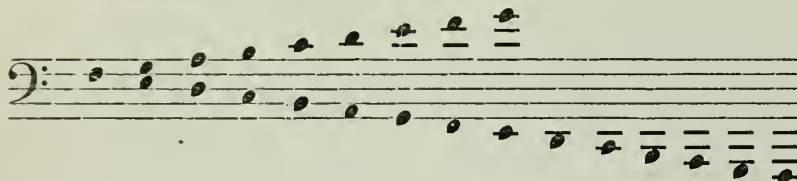
G	A	B	C	D	E	F	G	A	B	C	D	E	F
sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa

A musical staff with a treble clef showing the notes G, A, B, C, D, E, F, G, A, B, C, D, E, F. The notes are placed on the lines and spaces of the staff. Below the staff, the corresponding solfège names are written: sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa.

G	F	E	D	C	B	A	G	F
sol	fa	mi	re	do	si	la	sol	fa

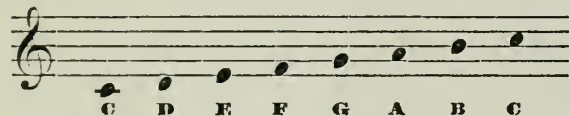
ELEMENTS OF MUSIC.

F G A B C D E F G
fa sol la si do re mi fa sol



F E D C B A G F E D C B A G F
fa mi re do si la sol fa mi re do si la sol fa

The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper staff serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.

Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the *sol*, or G Clef. The Brace is used however in Duets for two Flutes, Violins, &c.

THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of notes.

One whole note is equal to



Two Half notes, or



Four Quarter notes, or



Eight 8th notes, or



Sixteen 16th notes, or



Thirty-two 32d notes.



ELEMENTS OF MUSIC.

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.

Dotted	Dotted	Dotted	Dotted	Dotted	Dotted
Whole Note.	Half Note.	Quarter Note.	Eighth Note.	16th Note.	32d Note.

When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.

THE RESTS.

RESTS, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

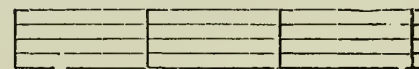
Whole	Half	Quarter	Eighth	16th	32nd
Note Rest.	Note Rest.	Note Rest.	Note Rest.	Note Rest.	Note Rest.

The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

Example of one or more Bars Rest.

THE SIGNS OF THE MEASURE.

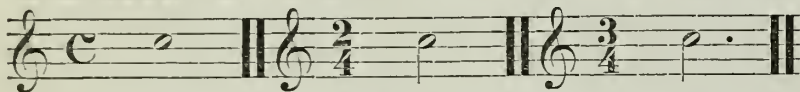
All the component parts of a piece of music are divided equally into portions, called MEASURES. Each measure is placed between two lines, called Bars.



ELEMENTS OF MUSIC.

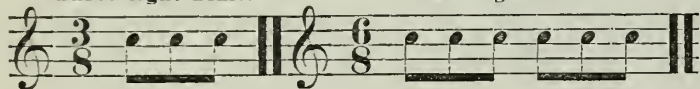
Measures are also divided into fractional parts called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eight* and *six-eight* time, are the most in use.

Measure with 4 beats, called Common Time. Measure with 2 beats, called Two-four Time. Measure with 3 beats, called Three-four Time.



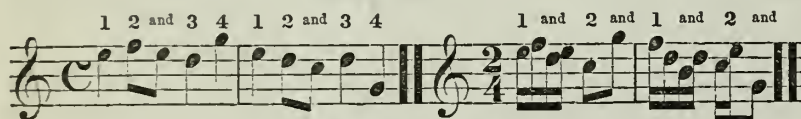
Three-eight Time.

Six-eight Time.

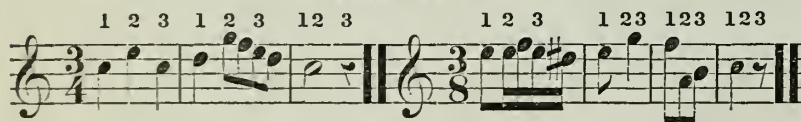


In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eight time, that of an eighth note is used.

FOUR BEATS.



THREE BEATS.



When three notes are played in the time of two, or six in the time of four, such groups are called **TRIPLET'S**; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.

The time should be counted by the value of the Triplet.



THE INTERVALS.

The distance from one note to another is called an **INTERVAL**. The major gamut is composed of five tones and two semitones.



THE SHARP, THE FLAT, AND THE NATURAL.

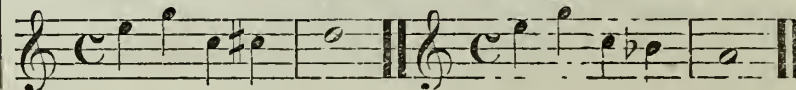
A **SHARP** (#) before a note raises it a semitone.

A **FLAT** (b) on the contrary, before a note, lowers it a semitone.

Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.

ACCIDENTAL SHARP.

ACCIDENTAL FLAT.

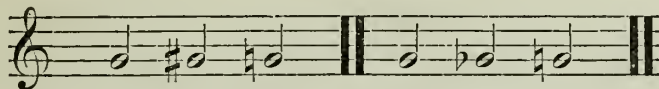


ELEMENTS OF MUSIC.

When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (*n*) serves to annul a sharp, or flat, by restoring a note to its former position.



Flats and sharps are placed after the Clef in the following order :



A DOUBLE SHARP, (***) raises a note a tone, and a DOUBLE FLAT, (*b**b*) lowers it a tone.

THE MODES.

There are two MODES,—the *Major* and *Minor*.

In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

MAJOR THIRD. MAJOR CHORD.



In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.

MINOR THIRD. MINOR CHORD.



A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

C or DO MAJOR. G or SOL MAJOR. D or RE MAJOR. A or LA MAJOR.

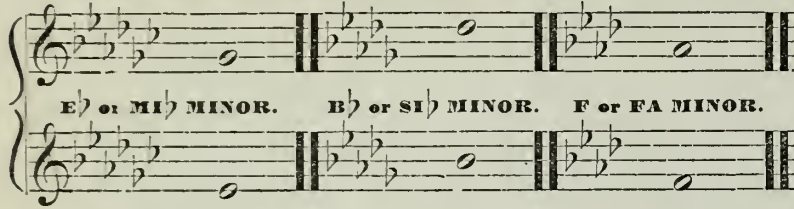


E or MI MAJOR. B or SI MAJOR. F# or FA MAJOR.

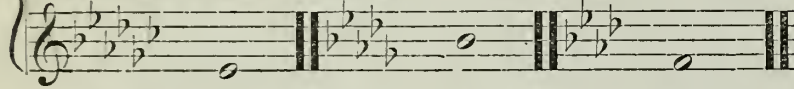


ELEMENTS OF MUSIC.

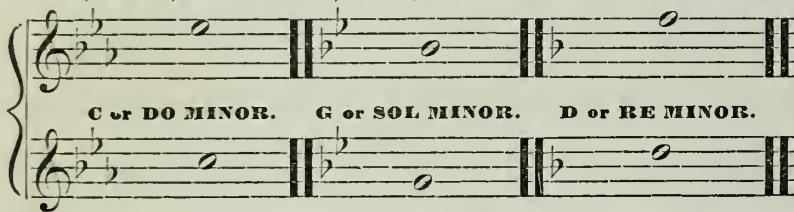
G♭ or SOL ♭ MAJOR. D♭ or RE ♭ MAJOR. A♭ or LA ♭ MAJOR.



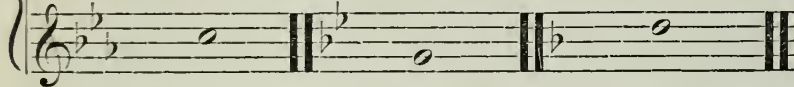
E♭ or MI ♭ MINOR. B♭ or SI ♭ MINOR. F or FA MINOR.



E♭ or MI ♭ MAJOR. B♭ or SI ♭ MAJOR. F or FA MAJOR.



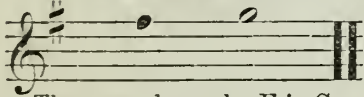
C or DO MINOR. G or SOL MINOR. D or RE MINOR.



Each major and minor key bears the name of the tonic of its gamut.

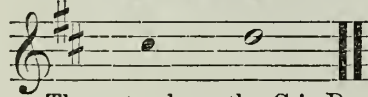
The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

G or SOL MAJOR.



The note above the F is G.

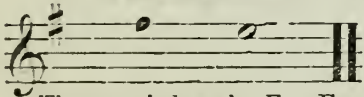
D or RE MAJOR.



The note above the C is D.

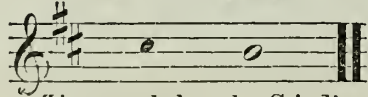
The tonic of the relative minor is, on the contrary, the note below the last sharp.

E or MI MINOR.



The note below the F is E.

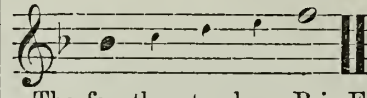
B or SI MINOR.



The note below the C is B.

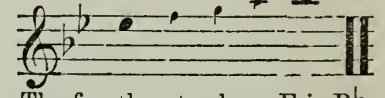
The tonic of any major key, with flats, is the fourth note above the last flat.

F or FA MAJOR.



The fourth note above B is F.

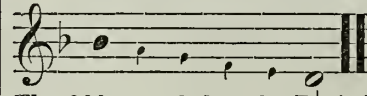
B♭ or SI ♭ MAJOR.



The fourth note above E is B♭.

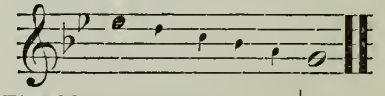
The tonic of the relative minor, is the fifth note below the last flat.

DO or RE MINOR.



The fifth note below the B♭ is D.

G or SOL MINOR.



The fifth note below the E♭ is G.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

ARTICULATION.

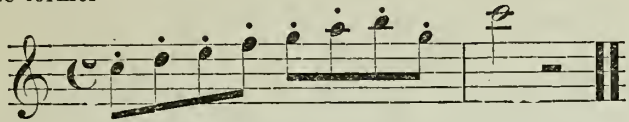
As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of **ARTICULATION**,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Slurred*, or *Legato*.

A *Staccato*, or pointed note, (◡) is played in a short and precise manner.



ELEMENTS OF MUSIC

A *Staccato*, or dotted note (·), is played in a less detached style than the former



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same bar, or of two consecutive bars.



An *APPOGGIATURA* is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



When an *appoggiatura* is played with rapidity, without reference to the value of the principal note, it is usual to cross it with a small line.



A **DOUBLE APPOGGIATURA** is marked thus ∞.

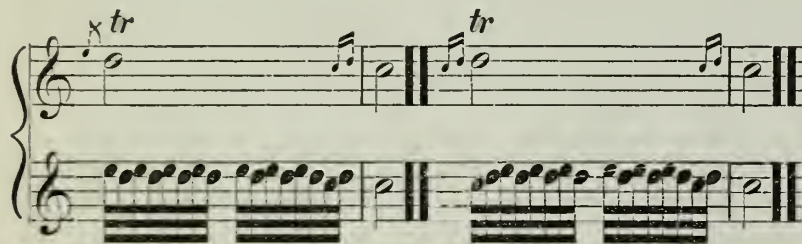


A **TURN** is composed of three grace notes placed before or after a principal note. In the first instance the small notes are written; and in the second they are expressed by the sign ∞.



ELEMENTS OF MUSIC.

A **TRILL** is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr*.



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign \lessgtr marks that the sound should be progressively increased.

The sign \gtrless marks that the sound should be diminished in the same manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.

Pianissimo, or simply *pp*; very sweet and soft.

Dolce, or *dol*; sweet.

Forte, or *f*; loud.

Fortissimo, or *ff*; very loud.

Mezzo Forte, or *mf*; half loud.

Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but not suddenly.

Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.

Crescendo, or *cres*; increasing gradually in loudness.

Decrescendo, or *decre*; Diminishing the loudness.

Smorzando, or *smorz*; Smothering the sound by degrees.

Espressivo; expressive.

Affettuoso; affectionate, tender.

Maestoso; majestic.

Cantabile; in a graceful, singing style.

Con Espressivo; with expression.

Legato; slurred, flowing.

Leggiero; light.

Con Anima; with feeling.

Con Spirito; with spirit.

Con Grazia; with grace.

Con Gusto; with taste.

Con Delicatezza; with delicacy.

Con Fuoco; with fire.

Con Forza; with force.

Con Calore; with heat.

Con Brio, or *brioso*; with brilliancy, brilliant.

Agitato; agitated.

Scherzando; playful.

Mosso; animated.

Sempre; always.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

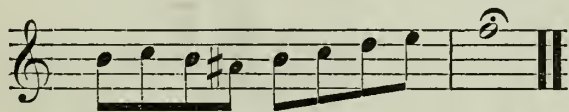
The sign S shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words, *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR || .

When *Dots* are added before the bar, thus, :|| , they show that the division previous to it is repeated; when after, thus, ||: , that the division following is repeated.

A PAUSE C marks that a beat of the bar is suspended, and that a note, or rest, must be prolonged for a certain space of time.

A pause over a rest, should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, *8va*. -----, over them, showing that they must be played an octave above.

8va -----



ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes of *do*, a quarter note alone, marked with two thick, short lines, is used, &c.

WRITTEN.



EFFECT.



THE KEY-BOARD OF A SEVEN-OCTAVE MELODEON, ORGAN OR PIANO-FORTE.

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.

[illegible]

BASS, OR LEFT HAND PART.

MIDDLE F.

TREBLE, OR RIGHT HAND PART.

NOTES ON THE LINES.

IN THE SPACE.

ABOVE AND BELOW THE STAFF AND LEGER LINES.

NOTES ON THE LEGER LINES.

TREBLE.

NOTES ON THE LINES. IN THE SPACES. ABOVE AND BELOW THE STAFF AND LEGER LINES. NOTES ON THE LEGER LINES.

E G B D F F A C E G B D F D B G A C E C B A

BASS.

G B D F A A C E G B D F F D B C E E C A

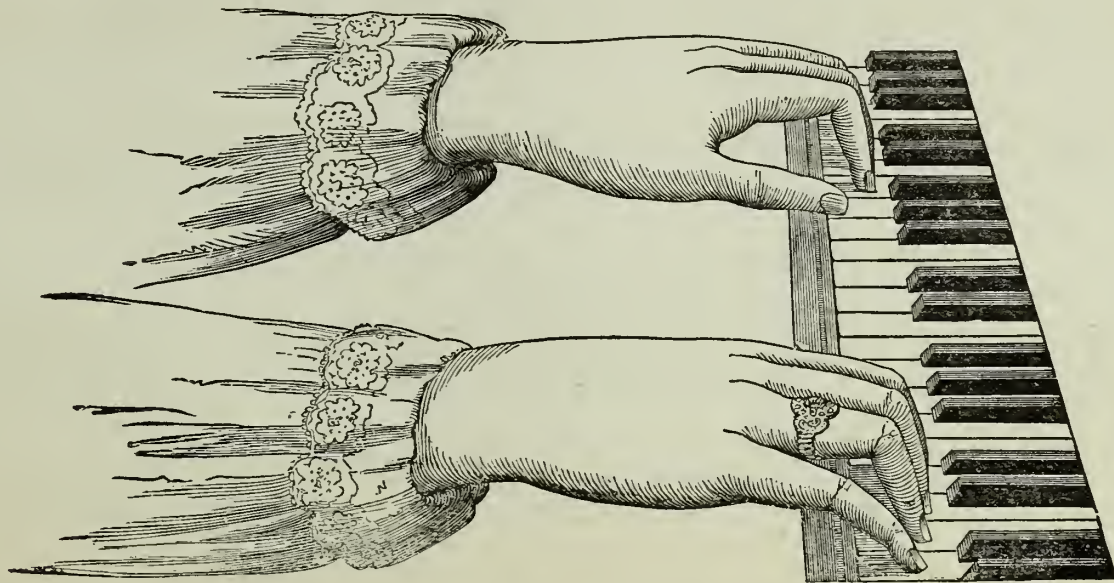
POSITION OF THE BODY, AND MOTION OF THE HANDS.

In order to preserve a convenient and natural attitude in playing the piano, the pupil should have a seat proportioned to his own height and that of the key-board; he should sit upright before the piano, and exactly in the middle, the feet placed opposite the pedals, so as to be able to make use of them with facility, without displacing himself. The height of this seat should be so regulated, that, the back part of the arm falling vertically by the side of the body, the elbow may be a little higher than the keys. The position of that part of the arm below the elbow should be horizontal; the hand rounded; the fingers bent without stiffness, and sufficiently ad-

vanced over the white keys, to be able to reach the black keys without difficulty. When the hands are thus placed, and the fingers are over the keys which represent the following notes, the pupil may proceed to the following exercises.



POSITION OF THE HANDS ON THE KEY-BOARD.



THREE EXERCISES IN RHYTHM.

COMMON TIME.

KEY OF C.

BERTINI.

Count slowly four quarters in each measure.

EXERCISE TO SHOW THE VALUE OF THE DOT.

A dotted half note is equal to three quarters.

A dot placed after a note adds one half to its value.

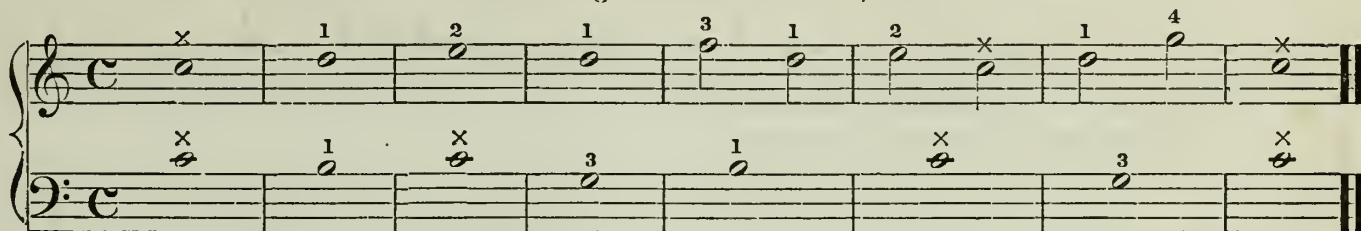
A dotted half note is equal to a half note and a quarter note.

EXERCISE TO SHOW THE USE OF TWO DOTS.

When two dots are placed after a note, the second dot is equal in value to half of the first.

No. 1. EXERCISE—in which the right hand has half notes, and the left hand whole notes.

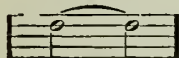
Count aloud, four quarters in each measure.



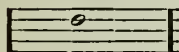
(1). THE TIE.

A Tie is a curved line placed over or under two notes of the same degree. The second note should not be struck.

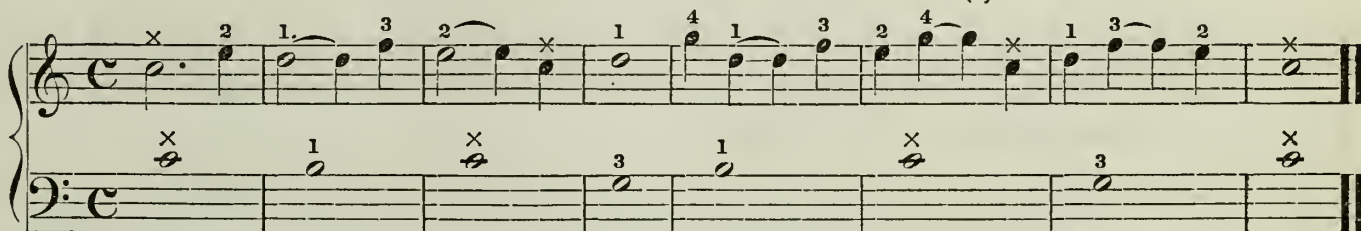
EXAMPLE.



EFFECT.



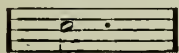
No. 2. EXERCISE—to show the value of a *Tie*. (1).



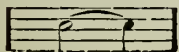
(2). DOTTED NOTES.

A Dot placed after a note, adds one half to its value.

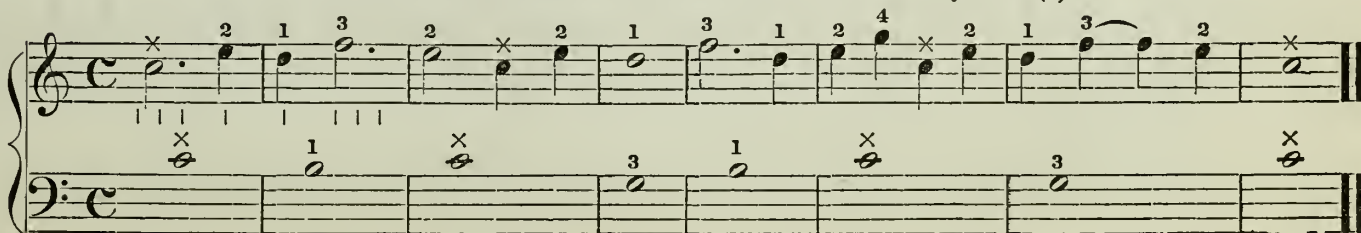
EXAMPLE.



EFFECT.



No. 3. EXERCISE—to show the value of a *Dotted Half Note*. (2).



No. 4. EXERCISE—IN WHICH BOTH HANDS PLAY THE TREBLE CLEF.

Count aloud four quarters in each measure.

No. 5. EXERCISE—AS ABOVE.

Count aloud four quarters in each measure.

No. 6. EXERCISE—AS ABOVE.

Count aloud four quarters in each measure.

(3). **RESTS.**

A whole note rest is of equal duration with the whole note.

A half note rest is of equal duration with the half note.

A quarter note rest is of equal duration with the quarter note.

[illegible]

EXERCISE—to show the value of *Rests* with *Dots*. (4).

(4). DOTTED RESTS.

A half note rest with a dot is of equal duration to three quarter rests.

(5). THE SLUR.

A Slur is the same form as a tie. It is placed over or under notes of different degrees. The finger should be held down until the next key is struck. Passages so marked are called *Legato*.

EXERCISE—to show the value of the *Slur*. (5).

A musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, some beamed together, and a final whole note. The bass staff provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes marked with "1" and "3". The key signature has one flat (B-flat), and the time signature is common time (C). The score ends with a double bar line and repeat dots.

THREE EXERCISES FOR THE FIVE FINGERS.

No. 1. EXERCISE—WITH EIGHTH NOTES FOR BOTH HANDS.

(1)

Play this Exercise twenty times in succession.

(1) Eighth notes.—Count *aloud* four eighth notes in each measure.

No. 2. EXERCISE—WITH SIXTEENTH NOTES FOR BOTH HANDS.

(2)

(2) Sixteenth notes.—Count *aloud* four sixteenth notes in each measure.

No. 3. EXERCISE—WITH TRIPLETS IN BOTH HANDS.

(3)

(3) Triplets.—Count *aloud* four Triplets in each measure.

EXERCISE—To CHANGE AND EXTEND THE FINGERS IN EACH HAND.

(1) Extend the second finger of the left hand to G.

(2) The sign > shows that the first note should be emphasized and the second note played lightly.

MODERATO.

(3) Mind the accidental sharps in the Base.

(4) The ♮ is intended to restore the F (previously sharped) to its natural position.

(5) Extend the left hand an Octave for the upper C in the Base.

Slow.

(1) A turn is generally indicated by the sign \approx

(2) Mind the accidental Sharp on F.

(3) A pause means that the note under it should be held down double the time of the value of the note.

(4)

(4) Observe that the fingering of the first three notes in the Treble is different from those at the beginning.

Practice the Scale of C.
5

(1) When two notes are tied, the first only is to be played.

(2) The triplet should occupy the time of an eighth note.

(3) Be careful and lift the fingers during the time of the rest.

(4) The dots before the double bar show that the strain is to be repeated.

(5) Observe that the last strain is not repeated.

ALLEGRETTO.

The musical score is for a piece titled "CRACOVIEUNE" in 2/4 time, marked "ALLEGRETTO". It consists of five systems of music, each with a treble and bass staff. The first system is labeled (1) and (2). The second system is labeled (3). The third system is labeled (4). The fourth system is labeled (5). The score includes various musical notations such as notes, rests, triplets, and ties, with fingerings and articulation marks indicated above the notes.

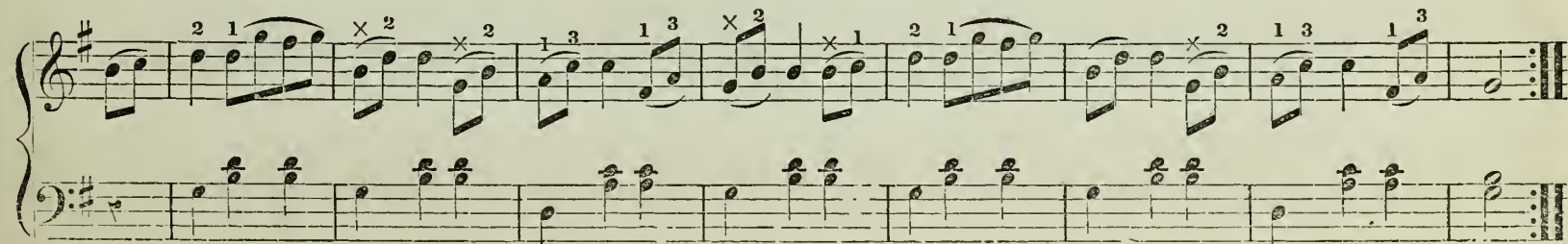
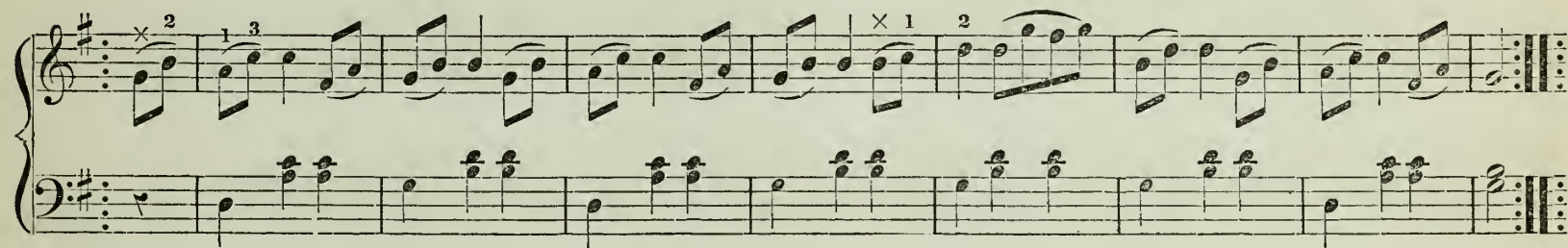
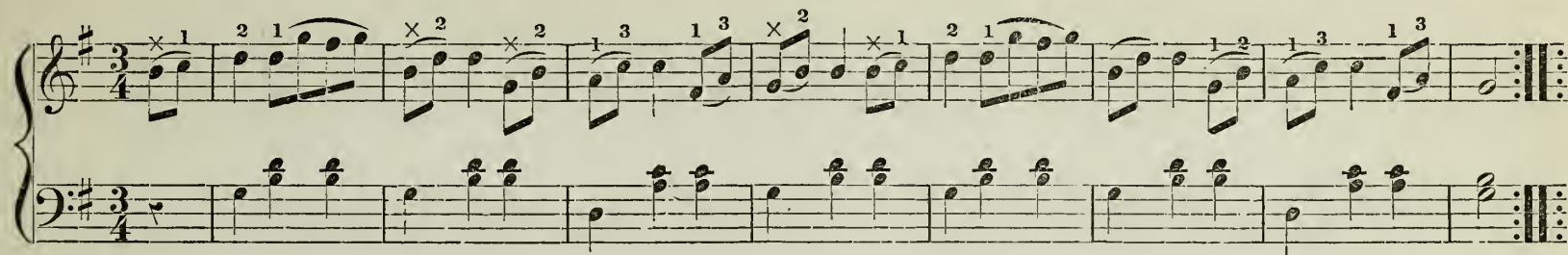
MODERATO.

The musical score is for a piano accompaniment of a march. It is written in C major (one sharp) and 2/4 time. The tempo is marked 'MODERATO.'.

First System: 16 measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-4) and articulation marks (accents, 'x') are present throughout.

Second System: 16 measures. It includes a first ending (measures 1-4) and a second ending (measures 5-8), both marked with repeat signs and first/second endings. The notation continues with similar melodic and harmonic patterns.

Third System: 16 measures. This system concludes the piece with a final cadence. It features a mix of chords and moving lines in both hands.



This page of musical notation is for a guitar piece, likely a study or exercise. It consists of six systems of staves. Each system is composed of a treble clef staff and a bass clef staff, indicating a grand staff for guitar. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots.

First system of musical notation. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "SLOW." is written below the first measure. The bass clef staff begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The system contains eight measures. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Accents (marked with an 'x') are placed over the first notes of measures 1, 3, 5, and 7. A repeat sign is at the end of the system.

Second system of musical notation. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "SLOW." is written below the first measure. The bass clef staff begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The system contains eight measures. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Accents (marked with an 'x') are placed over the first notes of measures 1, 3, 5, and 7. A repeat sign is at the end of the system.

Third system of musical notation. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "SLOW." is written below the first measure. The bass clef staff begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The system contains eight measures. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Accents (marked with an 'x') are placed over the first notes of measures 1, 3, 5, and 7. A repeat sign is at the end of the system.

Practice the Scale of G.

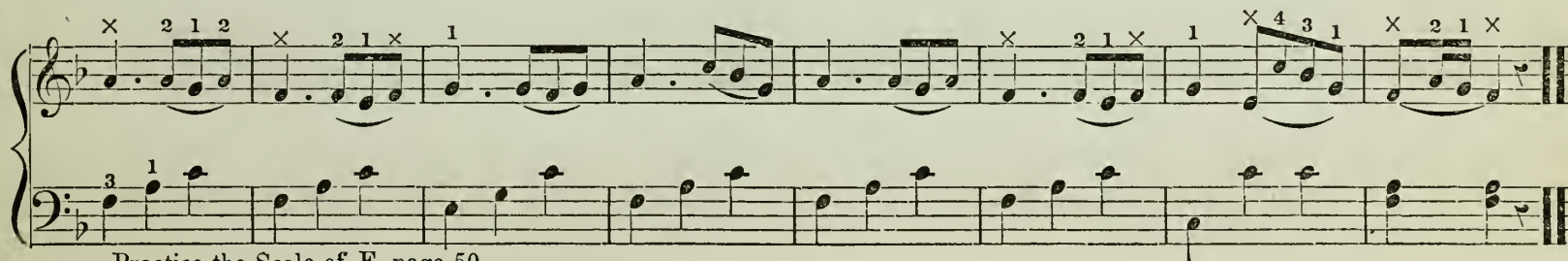
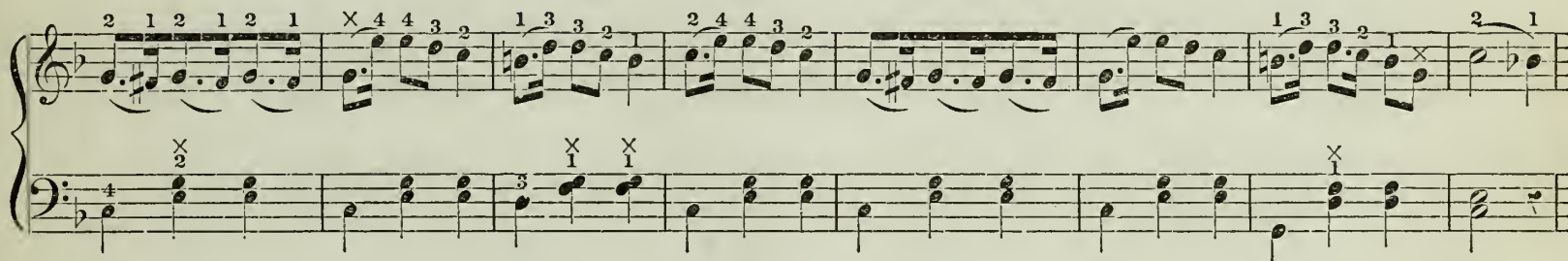
ALLEGRO.

The first system of musical notation for Fisher's Hornpipe. It consists of a treble and a bass staff. The treble staff is in G major (one sharp) and common time (C). It features a series of eighth and sixteenth notes with various fingerings (1-4) and accents (x). The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the melody in the treble staff with more complex rhythmic patterns and fingerings. The bass staff continues with harmonic support, including some rests and sustained chords.

The third system of musical notation, which includes a repeat sign and two endings. The first ending is marked "1st time." and the second is marked "2nd time." The treble staff shows the melodic lines for both endings, while the bass staff provides the accompaniment. The piece concludes with a final double bar line.

ANDANTE.



Practice the Scale of F, page 50.

MODERATO.

Bis,*

8va

8va

Second time 8va higher both hands.

Practice the Scale of B \flat , page 50.

*Bis. repeat, &c.

ANDANTINO. *pia*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'ANDANTINO' and the dynamics 'pia'. The treble staff begins with a first finger trill on G4, followed by a descending scale: F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff provides a steady accompaniment of eighth notes: C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B2 (quarter), C3 (half).

The second system continues the piece. The treble staff features a descending scale: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The bass staff continues with eighth notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). The system concludes with a repeat sign and a final cadence in the treble staff.

The third system continues the piece. The treble staff features a descending scale: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The bass staff continues with eighth notes: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half). The system concludes with a repeat sign and a final cadence in the treble staff.

Practice the Scale of E \flat , page 50.

MODERATO.

Tempo.

1st time.

2d time.

D. C.

ALLEGRETTO.

The first system of the musical score is written for piano in 2/4 time. It consists of two staves. The treble staff begins with a series of eighth and sixteenth notes, including fingerings 2, 2, 3, 4, 2, 4, 3, 1, 2, 2, 3, 4, 2, and a half note marked with an 'x'. The bass staff provides a harmonic accompaniment with chords and single notes, including a half note marked with an 'x'.

The second system continues the piece. The treble staff features a melodic line with a trill marked with an 'x' and a wavy line labeled 'Sva' (Sustained) above it. The bass staff continues with a steady accompaniment of chords.

The third system concludes the piece. The treble staff includes a repeat sign with first and second endings. The first ending is marked 'First time.' and the second is marked 'Second time.' Both endings lead to a final cadence. The bass staff provides the accompaniment throughout.

MAESTOSO.

MAESTOSO.

I'M GOING HOME;—FEW DAYS.

MODERATO.

The musical score is written for piano in 2/4 time, marked *MODERATO.* It consists of three systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system includes fingerings (1, 2, 3, 4) and accents (>) in both staves. The second system continues the accompaniment. The third system includes fingerings (1, 2) and accents (>) in both staves. The piece concludes with a double bar line and repeat dots.

4

VALSE.

First time. Second time.

D. C.

ANDANTINO.

The first system of musical notation for the piece 'Annie Laurie'. It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, then a dotted quarter note B4. There are fingerings '2' and '1' above the first two notes. The bass clef part is a continuous eighth-note accompaniment. The system ends with a double bar line.

The second system of musical notation. The treble clef melody continues with a quarter note C5, then a quarter note B4, followed by a dotted quarter note A4. There are fingerings '2' and '1' above the first two notes. The bass clef part continues with the eighth-note accompaniment. The system ends with a double bar line.

The third system of musical notation. The treble clef melody continues with a quarter note G4, then a quarter note A4, followed by a dotted quarter note B4. There are fingerings '2', '1', and '4' above the first three notes. The bass clef part continues with the eighth-note accompaniment. The system ends with a double bar line.

Second time 8va higher.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, some with fingerings (1, 2, 3, 4). The word "pia." is written below the first few notes of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, some with fingerings (1, 2, 3, 4). The word "for" is written below the first few notes of the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (x). The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, some with fingerings (1, 2, 3, 4). The word "8va" is written above the first few notes of the upper staff. The initials "D. C." are written at the end of the system.

Sva ~~~~~

MODERATO. *p*

The first system of musical notation for 'Katy Darling' is arranged as a waltz. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The tempo is marked 'MODERATO' and the dynamics 'p' (piano).

Sva ~~~~~

The second system of musical notation continues the waltz. It features two staves. The upper staff (treble clef, one flat, 3/4 time) continues the melody with more ornaments and fingerings. The lower staff (bass clef, one flat, 3/4 time) continues the accompaniment. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Sva ~~~~~

The third system of musical notation concludes the waltz. It consists of two staves. The upper staff (treble clef, one flat, 3/4 time) finishes the melody with a final note and a fermata. The lower staff (bass clef, one flat, 3/4 time) finishes the accompaniment. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

Second time 8va higher.

MAESTOSO.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of music, each with a repeat sign at the beginning. Above the treble staff, there are various fingering numbers (1-4) and a cross symbol (X) above the first measure. The bass staff contains five measures of music, each with a repeat sign at the beginning. A fermata is placed over the eighth note in the fifth measure of the bass staff.

The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains five measures of music, each with a repeat sign at the beginning. Above the treble staff, there are various fingering numbers (1-4) and a cross symbol (X) above the first measure. The bass staff contains five measures of music, each with a repeat sign at the beginning. A fermata is placed over the eighth note in the fifth measure of the bass staff. Above the first measure of the treble staff, there is a box labeled "First time." with a cross symbol (X) and a box labeled "Second time." with a cross symbol (X).

The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains five measures of music, each with a repeat sign at the beginning. Above the treble staff, there are various fingering numbers (1-4) and a cross symbol (X) above the first measure. The bass staff contains five measures of music, each with a repeat sign at the beginning. A fermata is placed over the eighth note in the fifth measure of the bass staff. Above the first measure of the treble staff, there is a box labeled "First time." with a cross symbol (X).

Second time, 3

8va

2 3 4

8 8

8va

First time. Second time.

8 8

3

D. C.

8

MARSEILLAISE HYMN.

41

ALLEGRO
MODERATO.

The first system of musical notation for the Marseillaise Hymn. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a *for* marking. The treble staff features a melody with a triplet of eighth notes and a *pia* marking. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. The treble staff continues the melody with various note values and rests. The bass staff features a more active accompaniment with sixteenth-note patterns. There are several dynamic markings, including accents and a *pia* marking.

The third system of musical notation. The treble staff shows a continuation of the melody with some longer note values. The bass staff has a steady accompaniment. There are several dynamic markings, including accents and a *pia* marking. The system concludes with a final chord in the bass staff.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains several measures with chords and single notes, including a measure with a whole note chord and a measure with a half note chord. The bass staff contains a continuous eighth-note accompaniment. There are three instances of the word "for" written below the bass staff, each corresponding to a specific measure. Above the bass staff, there are fingerings "2 1" and "2 1" with an "x" above the second measure of each pair, indicating a specific fingering technique.

The second system of musical notation continues the grand staff. The treble staff features a series of chords and single notes, with a measure containing a whole note chord. The bass staff continues the eighth-note accompaniment. The word "for" appears below the bass staff in the fourth measure. The notation includes various musical symbols such as beams, slurs, and accidentals.

The third system of musical notation is the final system on the page. It follows the same grand staff format. The treble staff concludes with a final chord. The bass staff continues the accompaniment. The number "10" is written below the first measure of the bass staff. The system ends with a double bar line.

8va - - - - -

WALTZ.

p.

8va - - - - -

f.

8va - - - - -

p. *pp.*

This musical score is for a piece titled "The Merry Widow" (No. 10), composed by Franz Lehár. It is a piano solo in 2/4 time, marked with a tempo of "Allegretto" and a dynamic of "f" (forte). The key signature has one sharp (F#). The score consists of two staves. The right hand features a complex melody with many triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment with chords and single notes. The piece is 16 measures long, ending with a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The second system continues the vocal and piano parts. The piano part includes dynamic markings: *sf.* (sforzando), *p.* (piano), *sf.* (sforzando), *p.* (piano), *sf.* (sforzando), and *p.* (piano). The score is written in a standard musical notation style with notes, rests, and bar lines.

ALLEGRETTO. *for*

The first system of the musical score is for the piece 'Hungarian National'. It is marked 'ALLEGRETTO.' and 'for'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for piano in a grand staff. The right hand features a melody with many beamed eighth notes and some triplets, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a double bar line and repeat dots.

pia.

The second system continues the piece. It begins with the dynamic marking '*pia.*'. The right hand continues with a melodic line, incorporating triplets and some grace notes. The left hand accompaniment remains consistent. The system ends with a double bar line and repeat dots.

pia. dol.

The third system of the score features a change in dynamics to '*pia. dol.*'. The right hand part includes several measures with four-measure rests, indicated by a large '4' above the staff. The left hand continues with its accompaniment. The system concludes with a double bar line and repeat dots.

Practice the Scale of D, page 48.

THE SENTIMENTAL, or ROSE WALTZ.

AFFETUOSO.

dolce.

8va

Practice the Scale of A \flat , page 51.

THE SENTIMENTAL, or ROSE WALTZ.—Concluded.

47

TRIO.

D. C.

TWELVE MAJOR SCALES FINGERED.

THE pupil should at first play each hand separately, then put the Treble and Base together. Play slowly at first, and gradually increase the velocity. Repeat each scale ten times, and finish with the concluding half note.

No. 1. C.

Handwritten musical notation for the C Major scale, No. 1. The piece is in 2/4 time. It consists of two staves, Treble and Bass. The Treble staff begins with a C4 (middle C) and ascends stepwise to C5, then descends stepwise to C4. The Bass staff begins with a C3 (one ledger line below) and ascends stepwise to C4, then descends stepwise to C3. Fingering numbers (1-4) are written above the notes. 'X' marks are placed above certain notes to indicate specific fingerings or accents. The piece concludes with a half note C4.

No. 2. G.

Handwritten musical notation for the G Major scale, No. 2. The piece is in 2/4 time. It consists of two staves, Treble and Bass. The Treble staff begins with a G4 (first line) and ascends stepwise to G5, then descends stepwise to G4. The Bass staff begins with a G3 (second line below) and ascends stepwise to G4, then descends stepwise to G3. Fingering numbers (1-4) are written above the notes. 'X' marks are placed above certain notes. The piece concludes with a half note G4.

No. 3. D.

Handwritten musical notation for the D Major scale, No. 3. The piece is in 2/4 time. It consists of two staves, Treble and Bass. The Treble staff begins with a D4 (first space) and ascends stepwise to D5, then descends stepwise to D4. The Bass staff begins with a D3 (third line below) and ascends stepwise to D4, then descends stepwise to D3. Fingering numbers (1-4) are written above the notes. 'X' marks are placed above certain notes. The piece concludes with a half note D4.

TWELVE MAJOR SCALES FINGERED.

49

No. 4. A.

Handwritten musical score for No. 4. A. in D major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on D4 and ascends to D5, while the Bass staff starts on D3 and descends to D2. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the hand should be lifted. The piece ends with a repeat sign and a final D note.

No. 5. E.

Handwritten musical score for No. 5. E. in E major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on E4 and ascends to E5, while the Bass staff starts on E3 and descends to E2. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the hand should be lifted. The piece ends with a repeat sign and a final E note.

No. 6. B.

Handwritten musical score for No. 6. B. in B major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on B4 and ascends to B5, while the Bass staff starts on B3 and descends to B2. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the hand should be lifted. The piece ends with a repeat sign and a final B note.

TWELVE MAJOR SCALES FINGERED.

As a general rule the third finger in the right hand is placed on Bb. Great care should be taken, in placing the thumb under the third finger, not to sink the wrist, as it gives an awkward, limping motion to the hand.

No. 7. F.

No. 8. Bb.

No. 9. Eb.

TWELVE MAJOR SCALES FINGERED.

51

No. 10. Ab.

No. 11. Db. (1.)

No. 12. Gb. (2.)

(1). The scales of D \flat Major and C \sharp Major are fingered in the same manner

(2). G \flat Major and F \sharp Major are fingered alike.

The Ingle Side.

Melody by T. B. WEISENTHAL.

PLAINTIVE,
BUT NOT TOO
SLOW.

It's rare to see the morn - ing breeze, Like a bon - - fire frae the
 sea; It's fair to see the bur - - nie kiss The lip o' the flow - 'ry
 lea; And fine it is on green hill - side, Where hums the bon - - ny

bee, But ra - - rer, fair - - er, fi - - ner far Is the In - - gle side for

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with lyrics underneath. The bass staff contains a piano accompaniment. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

me.

The second system of musical notation continues the melody and accompaniment. It includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 4, X). The lyrics continue from the first system.

II.

Glens may be gilt wi' gowans rare,
 The birds may fill the tree;
 And haughs hae a' the scented ware,
 That simmer growth can gie:

But the canty hearth where cronies meet,
 An' the darling o' our e'e,
 That makes to us a warl complete,
 O, the Ingle side's for me.

Life has no Charms.

Music by E. THOMAS.

ANDANTINO.

The first system of music is in 2/4 time. The treble staff begins with a half note G4, a half note A4, and a half note B4, followed by a quarter rest. This is followed by a repeat sign. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass staff begins with a half note G3, a half note A3, and a half note B3, followed by a quarter rest. This is followed by a repeat sign. The bass line continues with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The lyrics 'I look a-round—I look a-round, Life has no charms for' are written below the treble staff.

The second system of music continues the melody from the first system. The treble staff begins with a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a repeat sign. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass staff begins with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. This is followed by a repeat sign. The bass line continues with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The lyrics 'me; There is a pang in all I feel, A blight in all I see; . . . In' are written below the treble staff.

The musical score is written for piano and voice. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in treble clef. The second system also has a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'vain may joy a - round me glow, Or sum - mero'er me shine; There is no glance that fond - ly beams, No heart that throbs to mine. . .'

vain may joy a - round me glow, Or sum - mero'er me shine; There is no glance that fond - ly beams, No

heart that throbs to mine. . .

II.

Amid the bustling crowd I seek
 To lull within my breast
 Affection's thirsting tenderness,
 That cannot—will not rest.
 For O, where'er I turn, 'tis but
 In ceaseless gloom to pine;
 To meet no glance that fondly beams,
 No heart that turns to mine.

III.

And yet there is one gentle form—
 But why that thought recall?
 The nectar draught that love had filled,
 By fate is turned to gall:
 Those days of hope—that last fond sigh—
 To memory's tomb consign;
 The glance that beamed, the heart that throbbed,
 Can ne'er on earth be mine.

Hours there were.

Words and Music by JOSEPH WADE.

TENDERLY.

Hours there were to mem - 'ry dear - er Than the sun - bright scences of

day; Friends were fond - er, joys were near - er, But, a - las! they've fled a -

- way. Ol 'twas when the moon - light play - ing, O'er the val - ley's si - - lent

The musical score is written for piano and voice. It consists of two systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, 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F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, 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I'm a Pilgrim.*

A Sacred Song.

Italian Melody.

ALLEGRETTO
CON AMORE.

I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but a

The first system of the musical score for 'I'm a Pilgrim'. It features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'ALLEGRETTO CON AMORE'.

night; I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but a

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'night; I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but a' are written below the treble staff.

night; Do not de - tain me, for I am go - ing To where the streamlets are ev - er

The third system of the musical score. It concludes the piece with the lyrics 'night; Do not de - tain me, for I am go - ing To where the streamlets are ev - er' written below the treble staff. The accompaniment in the bass staff features arpeggiated chords.

* Used by the kind permission of the proprietor, O. DITSON.

flow - ing. I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but an

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a half note G3, followed by a half note B2, and then a series of eighth notes in the right hand and quarter notes in the left hand.

hour.

The second system continues the musical score. The vocal melody has a fermata over the final note, C5. The piano accompaniment features a more active right hand with eighth and sixteenth notes, while the left hand remains mostly quarter notes.

ii.

There the sunbeams are ever shining,
I am longing, I am longing for the sight;
Within a country, unknown and dreary,
I have been wandering, forlorn and weary.
I'm a pilgrim, &c.

iii.

Of that country, to which I'm going,
My Redeemer, my Redeemer is the light;
There's no sorrow, nor any sighing,
Nor any sin there, nor any dying.
I'm a pilgrim, &c.

I'm talking in my Sleep.

Words by Mrs. F. OSGOOD.

Melody by J. E. MAGRUDER.

TENDERLY.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The first system is marked 'TENDERLY.' and contains the lyrics: 'I have some - thing sweet to tell you, But the se - - cret you must keep,'. The second system contains the lyrics: 'And re - mem - ber, if it is not right, "I'm talk - ing in my sleep:"'. The third system contains the lyrics: 'For I know I am but dream - ing, When I think your love is mine;'. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4) and breath marks (X).

I have some - thing sweet to tell you, But the se - - cret you must keep,

And re - mem - ber, if it is not right, "I'm talk - ing in my sleep:"

For I know I am but dream - ing, When I think your love is mine;

And I know they are but seem - ing, All the hopes that round me shine.

II.

So remember, when I tell you
 What I longer cannot keep,
 We are none of us responsible
 For what we say in sleep.
 My pretty secret's coming!
 O, listen with your heart,
 And you shall hear it humming
 So close, 'twill make you start.

III.

O, shut your eyes so earnest,
 Or mine will wildly weep;
 I love you! I adore you!
 But, "I'm talking in my sleep!"
 For I know I am but dreaming,
 When I think your love is mine;
 And I know they are but seeming,
 All the hopes that round me shine.

Ben Bolt.

Arranged from the celebrated Melody by NELSON KNEASS.

SEMPLICE.

O, don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet Al-ice, with hair so

brown; She wept with de-light when you gave her a smile, And trem-bled with fear at your

frown; In the old church-yard, in the val-ley, Ben Bolt, In a cor-ner, ob-scure and a-

lone, They have fit - ted a slab of gran - ite so gray, And sweet Al - ice lies un - der the

stone; They have fit - ted a slab of granite so gray, And sweet Al - ice lies un - der the stone.

II.

O, don't you remember the wood, Ben Bolt,
 Near the green sunny slope of the hill,
 Where oft we have sung 'neath its wide-spreading shade,
 And kept time to the click of the mill!
 The mill has gone to decay, Ben Bolt,
 And a quiet now reigns all around;
 See, the old rustic porch, with its roses so sweet,
 Lies scattered, and fallen to the ground.

III.

O, don't you remember the school, Ben Bolt,
 And the master, so kind and so true;
 And the little nook, by the clear, running brook,
 Where we gathered the flowers as they grew.
 On the master's grave grows the grass, Ben Bolt,
 And the clear, running brook is now dry;
 And of all the friends, who were school-mates then,
 There remains, Ben, but you and I.

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